# 14th Century Mural Painting

# and its Symbolism

Digitized by the Internet Archive
in 2026

https://archive.org/details/ruralpaintings0000arth

PET
ROS

# Fourteenth Century Mural Painting and Its Symbolism

Modernly Interpreted in

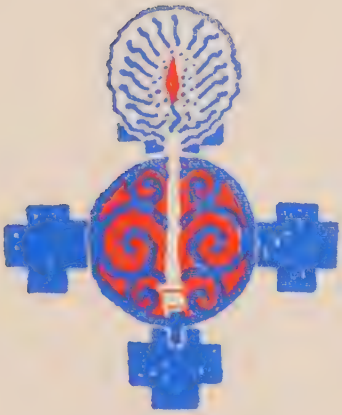
Saint Peter's Church

at

Springfield Massachusetts

*Copyright, 1930, by The Pond-Ekberg Company*

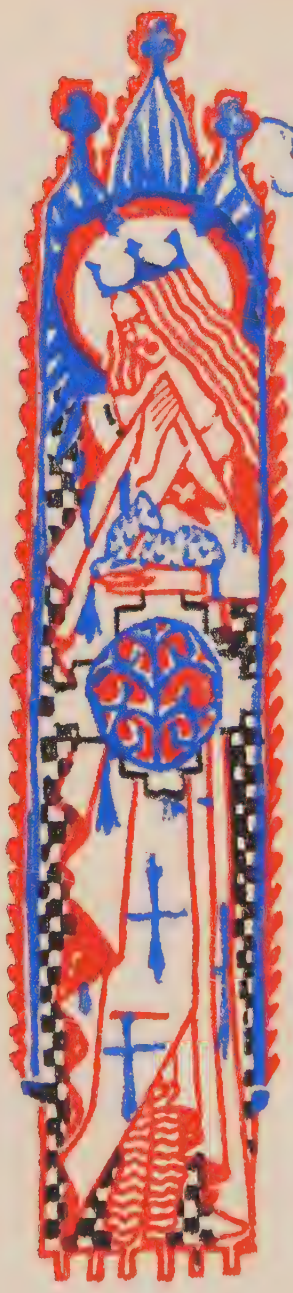
PRINTED IN THE UNITED STATES OF AMERICA



Interpretation by
Rev. George W. Ferguson
Rector of
Saint Peter's Church

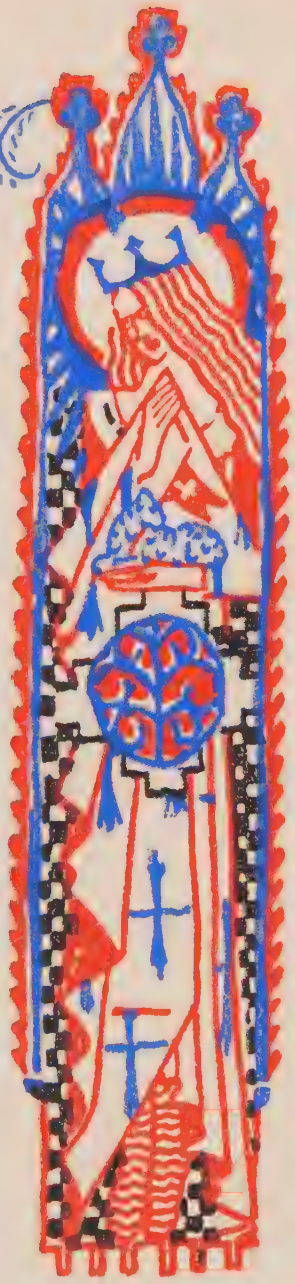
# Mural Paintings by Arthur Gordon Smith

Preface



THE DESCRIPTION & INTERPRETATION HEREGIVEN *of the symbolism portrayed in Saint Peter's Church is not an end in itself. The unusual artistic merit and achievement through which this symbolism is realized falls far short of its intent and purpose if one considers it merely in the light of* fait accompli. *The end of any effort, if it is valid, becomes but the cornerstone of a new foundation upon which a higher purpose and ideal shall be constructed. The intent of Saint Peter's Church is embedded in its new cornerstone. Its desire is to re-introduce in Church architecture and decoration the beautiful concepts of the ancients as they can best be expressed by the utilizing of modern artistic methods. It is thereby hoped that the endless repetitions of present-day ecclesiastical architecture may be interrupted*

*by an occasional burst of beauty in color, form and design.* ¶*'O worship the Lord in the beauty of holiness.'* ¶*The greatest contributions to Beauty that mankind is capable of producing should find a fitting place in the Church of Christ. He Who created all Beauty, and is Himself the Supreme Beauty, must be approached in the likeness of His Image. Humankind forever seeks after the beautiful objects of this life, be they transient or eternal. The Church of God, in its structure, adornment and worship, must present a concrete witness and manifestation through the holiness of beauty of Him Whom she serves in the beauty of holiness. To bring the message to God's children that today, as in all ages past,*



All the heavenly splendour
Breaks forth in starlight tender
  From myriad worlds unknown;
And man, the marvel seeing,
Forgets his selfish being
  For joy of beauty not his own.

## THE NEW SAINT PETER'S CHURCH

The new Saint Peter's Church is both modern and ancient. It is modern in the sense that it realizes the style of church decoration and treatment which, to our knowledge, has never before been attempted. It is ancient in so far as it is almost an exact reproduction of the art of the XIVth century mural decorative work, with its outstanding examples in Italian art and architecture. The purpose of mural decoration answers the same necessity for the eye as does the spoken word to the ear. In other words, it represents, symbolically and pictorially, the fundamental truths and doctrines as they have ever been taught by the Christian Church. Symbolism, be it expressed by the mere shaking of the hand, the teardrop falling from the eye, the exposition of the orator, or the brush of the artist, is really the expression of the divine

truths in a form whereby they may become known to and understood by men.

> THEREFORE WITH ANGELS & ARCHANGELS AND WITH ALL THE COMPANY OF HEAVEN, WE LAUD & MAGNIFY THY GLORIOUS NAME ℣℣ EVERMORE PRAISING THEE, & SAYING; ℣ HOLY, HOLY, HOLY, LORD GOD OF HOSTS, HEAVEN AND EARTH ARE FULL OF THY GLORY: GLORY BE TO THEE, O LORD MOST HIGH."
>
> [PREFACE AND SANCTUS, HOLY COMMUNION SERVICE—PRAYER BOOK 232]

¶ This is the conception underlying the decorative scheme of Saint Peter's Church. The grouping in the chancel arch, with the central figures typifying the Trinity sanctified in heaven, surrounded by the angels and archangels on the clerestory walls, pictures the entire company of heaven in its worship service and adoration about the throne of God. ¶ The congregation seated in the body of the church, assembled for worship and devotion, represents the Church-on-Earth, so that the true worshipper, grasping this conception, finds himself at one in the worship of Almighty God with all the company of heaven. However, had it not been for the life, passion and death of our blessed Lord, men and women today could not have joined in that heavenly worship. The link between heaven and earth was our Lord Christ. The means for attainment of heaven was made possible for men and women only by His passion and death. The figures of the passion portraying this fact

vividly to our minds, are to be found in the Stations of the Cross on the outer walls of the church.

### ¶ *Upon Entering the Church.*

The best way one can become acquainted with the new church is for the individual to assume the role of a pilgrim entering the church for the first time. As one enters the inner door, one must, of necessity, place his hand upon the cross. The door itself is in the shape of a cross, portraying to the mind of the pilgrim that it is to Him Who died on the cross that he now enters to prayer and worship. In fact, The Cross, that symbol of Christianity with which the Christian soul is sealed in Baptism, signed in Confirmation, redeemed in Communion, and committed in death—is the basis upon which the entire church is built and constructed. The church is built in the Sign of the Cross, the figures of the Passion are placed upon a cross, the murals of the clerestory have a cross as their background. ¶ The titles of the inner door of the church are significant. As one enters it is called *The Portal of the Laity,* and upon the right arch are placed three figures, saints of the Church, especially patrons of Christian men, women and children.

¶ The lower figure represents Saint Aidan, Bishop of Ripon (A.D. 651). Saint Aidan was the most famous apostle of that messenger of Christianity to Ireland and Scotland, Saint Columba, who, from his monastery at Iona, evangelized that part of the British Isles. Saint Aidan, early feeling the urge of the missionary, founded a new mission at Lindisfarne, and through his untiring zeal and devotion, in one lifetime did what no other missionary of Christ had done for England. He brought all of the warring tribes to peace, signed them all with the Sign of the Cross, and, as the Venerable Bede expressed it in his account written shortly after his death, "He practiced what he taught." It is particularly fitting that he should be considered the Patron Saint of Men, because he typifies untiring zeal, effort and work, always done and consecrated to his blessed Lord. ¶ The middle figure on this arch represents Saint Elizabeth of Hungary (A.D. 1338). Born a princess, endued with every worldly gift and luxury, she was betrothed to the most powerful king of her day. The intrigue, caprice and treachery of worldly life caused her to forsake her heritage and spend her remaining days in a convent. She typifies devotion to our Lord in the midst of the world's activities, a devotion which caused her eventually to

renounce the world in order that she might be closer to Him whom she loved so dearly. Particularly fitting is it that all women should make of Saint Elizabeth a Patron. There is no quality in the character of womanhood which has so moved the world as piety in faithfulness and devotion. ¶The third and upper figure on this arch represents Saint Francis of Assisi (A.D. 1226) that great Saint and Apostle of our Lord, who, by his ministry and labor, wrought the great religious revival of the Middle Ages. To all those who would know the key to the life of Saint Francis, it is this; simplicity, honesty, frankness and humility are the four necessary qualities to true happiness. That he who can talk to the birds, make friends with the animals of God's creation, and see in the beauty of Nature the working out of the Divine Plan, hearing God's voice in all this —is living a Christ-like life. The life of Saint Francis reminds us of the life of a child, and it recalls that famous scene wherein our Lord took a little child, and setting it in the midst of the multitude exclaimed,

"Verily, verily, I say unto you: except ye become as this little child, ye shall in nowise enter the kingdom of heaven." For all of those who would have their children develop the Christ-like character, let them take for their friend and pattern, Saint Francis of Assisi. On the left side of the arch of the Doorway of the Laity, one sees three figures, symbolizing the complete man as he enters into the Church of God—complete in body, mind and soul. Rising above these, are three other figures portraying strength of body, wisdom of mind, and happiness of soul. One realizes, upon examining these figures, that they are all joined together, but surmounting them all is the Sign of the Cross. The meaning of this is obvious. The strength of man and the gifts of his body, the wisdom of man and the power of his mind, the happiness of man and the purity of his soul, can never be realized until the entire nature of man is dedicated to our Lord Christ and sealed in the Sign of the Cross. As one enters through the door of the church, amidst the varied impressions which one might have from the play of light on the antique pews and their panelled designs, to the hanging lanterns with their great chains, extending upward to the ceiling, the ceiling itself with its rough-hewn beams and blue background studded with

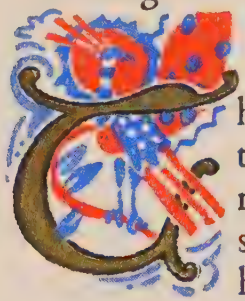
the cross of the ancient pilgrim to Jerusalem, the impression that is most dominant is that of light, reflecting in a true sense our Lord's characterisation, "I am the true Light which lighteth everyone which cometh into the world." The clerestory windows, with their amber leaded glass, allow the flood of light to enter into the church, and reflecting from the many colors, convey the entire church into the semblance of a huge stained glass window. The taper lights in the north and south aisles, supported by sconces of a fourteenth century Russian design, the three great lanterns in the nave of the church, providing only candle light, complete the symbolism. It will be noticed especially of the great lanterns, that wherever light is reflected on them, it is reflected onto or through a cross. As one sits in the pews and looks up at the lanterns, one must of necessity look through a Pilgrim's Cross at the base, reminding the worshipper that he is a pilgrim here on earth, advancing onwards and upwards to that true life seated upon the Throne of Heaven. The same idea of the earthly pilgrimage is caught in the gold Jerusalem cross

of the ceiling. ¶ Proceeding down the center aisle of the church, the general plan of the church's decorative scheme becomes obvious. In the center panels of four crosses, placed at either corner of the church, are seen the four Beasts of the Apocalypse, symbolical of the guardians about the Throne of God, as mentioned in the Book of Revelation. ¶ The first and last figures on the north and south clerestory walls represent the Angels, whose activity at that time when our Lord prepares to establish His Kingdom for all eternity is expressed in the Book of Revelation. ¶ The murals on the chancel arch represent the enthronement of the Godhead, surrounded by the company of heaven. Above them, suspended from the beam, one sees an inverted cross, the inverted cross being the symbolical cross of Saint Peter. This cross is the cross of the first Saint Peter's Church of 1893, and it is especially fitting that it should have a central position in the new building. Its inversion is significant: the inverted cross is always used in connection with Saint Peter to typify his martyrdom. Saint Peter, at the time of his death, requested the soldiers that his cross be inverted and he crucified head downward, as he held himself not worthy to be crucified in the same manner as his Lord. (St. John 21 verses 18-19). ¶ Beneath this figure, one sees a suspended

cross of deep red, edged with gold. The significance of this is obvious, for it is through the Cross that we have access to heavenly life. The redness of the cross symbolizes the struggle to attain purity of soul, excellence of character, and moral and spiritual victory over temptation and human weakness. The outer rim of gold symbolizes the ultimate victory, not only of the Cross of our Lord, but of every soul who willingly and joyfully bears the Cross of Christ in this world. ¶ The rear wall of the church, with the Saint Christopher Door in the center, bears the figures of Saint Peter on the right and Saint Paul on the left, surmounted by Guardian Angels. The door upon leaving the church, it will be noted, is called *The Saint Christopher Door,* deriving its name from the Della Robbia above it. Saint Christopher is the Patron Saint of our journeyings in life. It will also be observed that the Saint Christopher Door is in the form of a cross, studded with many gold Pilgrim's Crosses. As you leave this church, having communed with your Lord and God, so live that your life, and whosoever's life you touch, will bear the mark of the Cross. The Christian goes out of the Church of God touching the emblem of the true Pilgrim of the Cross. As the ancient pilgrim journeyed toward Jesusalem with the Pilgrim's Cross emblazoned

upon his breast, so should we go out into the world toward the New Jerusalem, bearing the mark of the Cross of Him in Whom we live and move and have our being.

### ¶ *The North Clerestory Wall of the Nave.*



The first mural on the north wall nearest the chancel represents the Angel of Summons (Revelation 19: 17, 18). "And I saw an angel standing in the sun; and he cried with a loud voice, saying to all the fowls that fly in the midst of heaven, 'Come and gather yourselves together unto the great God. That ye may eat the flesh of kings, the flesh of captains, the flesh of mighty men, the flesh of horses, and of them that sit on them, and the flesh of all men, both free and bound, both small and great'." This angel is the trumpeter of all the world, summoning all the birds of the air, the beasts of the field, and the children of men, to gather themselves together and prepare for the wedding feast of the Lamb of God. He is robed with richness and the apparel of a messenger of God, and bears in his hand the trumpet with which to issue God's summons. The second mural on the north wall represents Saint Michael, the Archangel, whose office

is that of the principal messenger of God to men. It is he to whom God entrusted his messages to the prophets and fathers of the Old Testament. It is he who guarded so carefully our Lord's revelation while on earth. He is represented as the angel of eternal youth, his outspread wings betokening his office of messenger. He is girt with the belt of a serpent, symbolical of the Wisdom of God. He bears the sword of God's Righteousness, and above his brow rises the Cross of Him whom he serves. ¶ The third mural on the north wall is the Archangel Gabriel, commissioned by God as the special guardian of His Church and her Priesthood. He is arrayed in the vestments of a priest, wearing the albe and crossed stole, and flowing cope, the official outward marks of his priestly functions. He holds in his hand the lily, signifying the purity of God's decrees and His desire of that virtue for all of those who minister, or are ministered to, in His Name. ¶ The fourth mural on the north wall is that of Saint Raphael, the Archangel to whose especial care the sick, the suffering and the dying are commended. He bears in one hand the staff of a pilgrim, to denote that life on this earth is but a pilgrimage; that sickness, suffering, pain and death are but passing landmarks in the journey which has no end for the true Pilgrim

save at the feet of Almighty God. In his left hand, extended over his breast, he bears the box containing the balm of God's consolation to the afflicted, while over his arm falls the bandage with which God binds our wounds. It is reminiscent of the Parable of the Good Samaritan who took the Pilgrim, fallen by the wayside, into the inn. The Good Samaritan poured balm and oil into his wounds, carefully nursed him and left him in the charge of the keeper of the inn, saying, "Whatsoever thou spendest more, when I return I will repay the." The fifth mural on the north wall is Saint Uriel, to whom is charged the interpretation of prophesies, the revealing of the Wisdom of God through the power with which He has endowed the mind of man. He bears in his hand the parchment, and from the open scroll he proceeds to reveal to mankind God's Wisdom and Knowledge and Divine Plan. The sixth mural on the north wall represents the second of the Four Angels of the Last Things, as mentioned above. This is the Angel of Victory over-

Sin (Revelation 20: 1-2). "And I saw an angel come down from heaven, having the key of the bottomless pit and a great chain in his hand. And he laid hold on the dragon, that old serpent, which is the Devil and Satan, and bound him a thousand years." It will be seen in this mural that the angel holds the key to the bottomless pit, while suspended in front of him and running down to his feet, is that great chain for the binding of the dragon. This signifies that before the coming of the Kingdom of our Lord, sin and evil must disappear. It reminds us also that if men, by their weakness and susceptibility to temptation, cannot eventually work out God's Plan of Redemption, God Himself forever holds the power to intervene.

Between these murals on the north wall, certain smaller designs will be seen, which deserve notice and attention. Between the first beast and the first mural is a Roman galleass, to recall the spread of Christianity by land and by sea, throughout all of the known world. This boat represents the great missionary journeys of Saint Paul and the spreading of the Gospel to the Mediterranean lands. The primitive galley-boat on the north wall, seen at the opposite end, signifies the missionary journeys of Saint Augustine and the subsequent founding of the English Church at Canterbury,

our Mother Church from which came the mission of our Church to the United States. ⚜ ⚜ The other small designs between the murals represent, briefly, the growth, development and embodiment of the Christian ideal as it is represented through the church architecture of the ages. ¶ The design between the first and second murals represents early Gothic architecture, with the beginning of those characteristic arches and towers which are so familiar in American churches. ¶ A Byzantine Church is found between the second and third murals reminiscent of Saint Sophia in Constantinople and the development of the Church in those lands before the advent of Mohammedanism. ❦ The Saxon Church is placed between the third and fourth murals, typifying the earliest English architecture. ¶ A Celtic Church is seen between the fourth and fifth murals. It is faced in the foreground with its most distinctive feature, the Celtic Cross, under which Saint Aidan carried Christianity into England. ¶ The last Church on the north wall represents Romanesque architecture and development, and is reminiscent of the greatest of these churches at Siena in Italy.

*Detailed Description of the South Clerestory Wall.*

The murals on the south clerestory wall of the church, it will be noted, present a somewhat different appearance in design, form and color, than those on the north wall. The reason for this is that these murals represent the ministration of angels as they functioned and appeared in the life and death of our Lord Christ. The angels of the north wall, whose chief activity was the carrying out of God's ministrations, become more personal and nearer to us, when they were directly concerned with the second person of the Godhead, namely, our Lord Christ. Two things will be observed: first, the golden crowns which once they wore upon their brows have fallen to their feet, giving the appearance that they are standing upon them. This recalls to us the fact of God's great humility and that of the entire heavenly host in that "He humbled Himself to be born of a virgin, and was made man." It reminds us also that all of the forces of heaven equally humbled themselves to minister visibly among the children of men. ¶ The second thing to be noted about these murals is the floral designs rising and cir-

cling about each of them. The stems of the flowers and the buds have a twofold meaning: first, they represent the good deeds which it was the function of the angels to perform. The shooting-out of the buds, which cover a large portion of the wall, portrays the ministering of the angelic hosts to all the world, that whoever calls himself a Christian and has subscribed to the Faith of Christ's Religion, has at his beck and call, the ministration of God's Angels. ¶ The first figure on the south wall (that is, nearest the chancel arch) represents the Angel-of-the-New-Jerusalem (Revelation 21: 9, 10, 15, 17). "And there came unto me one of the seven angels . . . and talked with me saying, 'Come hither, I will show thee the Bride, the Lamb's wife.' And he carried me away in the Spirit to a great and high mountain, and showed me that great city, the holy Jerusalem, descending out of heaven from God. And he that talked with me had a golden reed to measure the city, and the gates thereof, and the wall thereof. And he measured an hundred and forty and four cubits, according to the measure of man, that is, of the angel." It will be noted that the angel personified in this mural bears an expression somewhat sterner than that of his companions. It portrays to us, besides the necessity of exactness in building character and in raising up in our

bodies a fitting temple for the Holy Ghost, the fact that God is very exacting in what he demands from each one of His children. No matter how many times we may feel the injustice of life, yet there is coming that day of judgment when our character, our life and our soul will be measured by the rod of God's Justice. It will also be noted in this figure that the angel bears the reed in his right hand, to measure the New Jerusalem. At the back of his hand is seen a triangle symbolizing that he does this in the Name of the Father and of the Son and of the Holy Ghost. The triangle also portrays to us, through the equality of its angels, that we are all equal in the sight of God. We will not be judged according to the external accumulations or accomplishments of this life, but according to the three fundamental virtues of the true soul, namely, Faith, Hope and Charity. Encompassing the base of the figure is a circle, signifying that the decrees of God are all-encompassing. No one can escape God's decrees or His judgment, not only the world and the universe, but all eternity is the illimitable distance of God's regime. ¶ The second mural on the south wall is the Angel of the Annunciation (St. Luke 1: 26-27). "And in the sixth month, the Angel Gabriel was sent from God unto a city in Galilee, named Nazareth. To a

virgin espoused to a man named Joseph of the house of David; and the virgin's name was Mary." It marks the advent of the Archangel Gabriel of the opposite wall into the active life of man, heralding the coming of our Lord to the Blessed Virgin. The wings of the angel are in the shape of the lily; the robe of the angel is embroidered with the lily as its basic design. In his extended hands he bears a large sheaf of lilies, portraying that great fundamental truth about the birth, life and death of our Lord, His Purity. The purity of the heart of God in sending His Son on earth, the purity of the Annunciation itself, the purity of she to whom God entrusted this priceless life, the purity of Him who was to walk among men, and the necessary purity of every soul who would walk close to God. Surely this is obvious. The Christ, at the beginning of the Sermon on the Mount, prefaces that great moral discourse with the Beatitudes. In the heart of them all He holds out the hope of mankind, "Blessed are the pure in heart, for they shall see God." (St. Matthew 5: 8.) The fourth mural on the south wall is the Angel of Gethsemane (St. Luke 22: 40-46). "And He was withdrawn

from them about a stone's cast, and kneeled down, and prayed, saying, 'Father, if Thou be willing, remove this cup from Me; nevertheless not My will, but Thine, be done.' And there appeared an angel unto Him from heaven, strengthening Him." The angel of this mural depicts that most poignant scene in the life of Christ. The robe of the angel, with its darkened hues and sombre tones, recalls the darkness of that night, with its agony and bloody sweat. Into the cope which He wears has been woven the tremendous events of that Maundy Thursday. In the left center, there stands the Cross, foretelling The Crucifixion of the morrow. Immediately beneath it is the cup of anointing oil, recalling that anointment of a few days before by Mary Magdalene, the anointment by which our Saviour presaged His death. Opposite this is the Chalice, with the grapes from the Vine of Life, conveying to the devout soul the institution of the Christian Feast earlier in the evening, our Lord's Last Supper with His Apostles. Above the Chalice rises the Sheaf of Wheat, again revealing the events of Maundy Thursday and the Christ's prediction that from henceforth He would be known to His faithful followers in the "breaking of the bread." Opposite this there is

the Eye, portraying the watchfulness of Judas Iscariot and the hidden forces of the Sanhedrin, who even then gazed on Him as He prayed in the darkness. Extending down the cope in the form of a girdle is the Rope, which foretells the coming capture and mockery of our Lord by the soldiers. In his right hand, the angel bears the Chalice, the cup from which our Lord asked His Father if it be His will to deliver Him, the cup of sorrow, suffering, pain, and death. The redness of the wings of the angel portrays that it was through the precious blood of the Saviour of the World that mankind should be redeemed. ¶ The fourth mural on the south wall is the Angel of the Resurrection (St. Matthew 28: 2-3). "The angel of the Lord descended from heaven, and came and rolled back the stone from the door, and sat upon it. His countenance was like lightning." This is the joyful angel of Easter morning, and from the black cross upon which the figure is placed, there ascends, receding into the background, the halo of the Cross on which our Saviour died. Our Lord has paid the price for human sin, the horror of the Passion already is receding into the shadows, while the glory of the resurrection bursts into the fullness of light. In one hand, the angel bears a flaming lamp with a chain and tassel attached. The flaming lamp is the

symbol of the eternal light which God sheds on all the world. The chain represents the earthly link between heaven and earth which God has forged in the Life, Death and Resurrection of His dear Son. In his other hand, the Angel-of-the-Resurrection bears a shield embossed with a cross in the center, with flaming rays extending in every direction from the same, to portray to us that that which on Good Friday was a horror of dark blackness, has now become The Way to eternal life. ¶ The fifth angel on the south wall represents the Guardian Angel that God has appointed for each of His children, one of the heavenly host, whom He has especially committed for their charge and care. Caught in the folds of his robe is a small child, to denote God's unfailing care and guardianship for all of His children. Before the angel is seen a flaming sword, the flaming sword of God's protection and watchfulness. Upon his cope is a great seal in the center of which is the evergreen tree. It is the seal of life, for the evergreen which flowers and blossoms even amidst the bleakness and barrenness of winter, has ever been the symbol of life. So too should we, surrounded by the bleakness of human sin, and the barrenness of worldly rewards, flower in our souls with every spiritual grace. The seven squares found upon the cope represent the

seven means whereby our Lord has given us the power to develop in the spiritual life, which is the only true life. These are the seven Sacraments of His Church. The feet of this angel are pierced with two nails, reminiscent of our Lord's crucifixion, and portraying to us that if we would have eternal life, we too must follow in the footsteps of the Master. We must also bear the Cross if we would seek after eternal salvation.

¶ The last angel on the south wall is the Angel-of-Deliverance (Revelation 17: 21-24). "And a mighty angel took up a stone like a great millstone, and cast it into the sea . . ." This is the Angel-of-Deliverance —deliverance from the bonds and fetters and the millstones which entangle, enmesh and weigh down the Christian soul as he makes his pilgrimage through this world. They are three in number to signify the three great burdens which separate us and keep us from a closer walk with God: the millstone of sin, the millstone of temptation, and the millstone of human weakness. In his hand, the Angel-of-Deliverance bears a closed scroll upon which are written the names of those who have so lived that by their Christ-like character have voluntarily thrown off the millstones encircling human life. Upon this scroll are written the names to be found at the last day when God opens the Book of Living.

Between the murals on the south wall, one sees portrayed a varied form of the architecture described in the small figures on the opposite side. These represent the imaginative forms and concepts from which every type of church architecture and adornment have been derived. The first figure with its dominant idea of the clover leaf and the broken window, recalls to us the development of Russian architecture and early Gothic development, which seems to have found in the former its parent. The second figure, between the second and third murals, is a representation of Germanic ecclesiastical development, portraying the same by its sense of mass and hugeness with the large blunt cross design as a basis. The third figure typifies what might be called a variation of the circle and is dedicated to the Eastern people. The Asiatic Cults, Japanese and Chinese Religious Art have always had the circle as their basis. The cross seen running through all these designs signifies the message of Christianity to these people, and the hope and prayer of the Christian Church for the ultimate triumph of the Cross. ¶The fourth design, with its severity and simplicity, is the origin of English architecture, namely Celtic and Gothic. ¶The fifth and sixth small panels, with their dormer effect and pointed windows, the latter broken

up into minute small squares, represent the development and growth of the Christian Church in those days when Flemish Art was the dominant force in the civilized world. The next model, with its pointed design, is dedicated to Egyptian Art, early a center of Christianity, while that adjoining it, is reminiscent of the later Russian development wherein the circle and the triangle were combined to form what we now recognize as the Russian Mosque. ¶The last design on this wall shows the Jewish development of its prototype, namely, the Gothic, as it is personified most strikingly in the Church of the Holy Sepulchre at Jerusalem. ¶Encircling all of these designs, it will be noted that a three-flower conception is repeated over and over again. Not only does this recall to our minds that it has been the worship of the Trinity which has given architecture its ideal, but it reminds us of the very significant fact that it has been the Church that has willingly sponsored architecture and the other arts. It was not until man had found his God and attempted to build in concrete form an earthly manifestation of the greatness, the beauty and the holiness of his Creator, that he developed and created beauty in all of its known forms in this world. ✢ ✢ ✢ ✢

### ¶ *The Rear Wall of the Church.*

The rear or west wall of the church, omitting the Doorway of Saint Christopher, already described, has two large murals: that on the right being Saint Peter, opposed on the left by a mural of Saint Paul. It will be noted that the design and form of these two murals is in striking contrast to those of the clerestory walls. The design is Byzantine in line, form and color. This recalls to the Pilgrim that the Christian Religion is not primarily Western, but Eastern and Oriental in its birth and first development. The early followers of our Lord and His Faith were the inhabitants of what we now know as Asia Minor, and their culture and racial development was naturally that of their land. Saint Peter is represented as a Byzantine Bishop, with all the elaborateness of robe and intricacy of design for which that culture is famous. He is clothed in the full robes of a bishop, to signify his primacy in the early church and the position of authority which he held over the early Christian communities. On the great ring which he holds in his hand are to be seen the keys symbolical of the authority with which our Lord commissioned

PAVLVS

PET

his Apostles. It is reminiscent of that famous scene wherein the Apostles, with Peter as their spokesman, recognized the Divine Personality of the Christ and His Mission for the world. It will be remembered that after this recognition, He clothed them with power, saying: "Thou art Peter, and upon this rock I will build my Church, and the gates of hell shall not prevail against it." The central design on his vestments is an emblazoned cross, signifying not only that he preached Christ and Him crucified, but also predicting the manner in which He suffered death, as it is so beautifully described in the last chapter of St. John's Gospel. Again at the rear of the figure, there rises a flaming cross, to remind us of the terrific struggle which Saint Peter endured in order to attain purity of heart and soul, without which he could not have been a Prince of the Apostles. ¶ The figure on the left, Saint Paul, whose name ever has been linked with that of Saint Peter, reveals a man in the first fullness of his maturity, fired with the zeal of his task. It does no harm to remind the Christian soul that Christianity is still today the religion of youth. Our Lord died in the fullness of His manhood. He gathered about Him as His Apostles men fired with all the zeal, the enthusiasm and the vitality of youth. The figure of Saint Paul sym-

bolizes youth with a consecrated purpose and endowed with the signs of authority. In his left hand, Saint Paul bears a lamp, from which there bursts forth continual rays of light. In the teaching and missionary activity of Saint Paul was carried out in concrete form the prophecy that was sung by the Blessed Virgin at the time of the Annunciation. Saint Paul became the first representative of "The Light to lighten the Gentiles and to be the glory of His people Israel." In his right hand he bears the crozier and lance, symbolical of his authority and the relentlessness with which he thrust the truth of God's work into the hidden dark places of the Gentile world. One also sees in this figure three great seals, reminiscent of his three missionary journeys, and his triple office of preaching, healing and teaching. These adornments, combined with the girdle about his waist and the sandals upon his feet, complete the picture of the Christian warrior which he has given in his Epistle to the Ephesians (Chapter 6: 11-13). "Wherefore take unto you the whole armour of God, that ye may be able to withstand in the evil day, and having done all, to stand. Stand, therefore, having your loins girt about with truth, and having on the breastplate of righteousness; and your feet shod with the preparation of the gospel of peace; above all, taking the shield of faith

wherewith ye shall be able to quench all the fiery darts of the wicked. And take the helmet of salvation and the sword of the Spirit, which is the word of God."

¶High above these two figures, one beholds two angels bearing crosses.

They surmount the two suns which light them as they proceed on their path, bearing the glory of the Cross throughout all the world. The downward rays of the sun lighten the halo about the two Apostles, symbolizing the spread of the message of the Cross by these two chosen messengers of God.

### ¶ *The North Aisle of the Church.*

Depicted upon the wall of the north aisle of the church, one will find the first seven figures in the Passion of our Lord Christ. These, together with the remaining figures of the Passion on the south aisle, need but little explanation. The attention of the Pilgrim is called to their simplicity of form. The Passion of our Lord is the link between heaven and earth, and let whoever gazes upon these, ponder upon the greatness of this mystery. ¶ The Coptic design on the west wall of the north aisle possesses an interesting history. It represents, according to Coptic Art, the Tree of Life. The roots are deeply imbedded in the ground and progress upward to the first kernel, from which issues forth the stem, culminating in the bud about to burst into the flower of its beauty. This design is one of great antiquity, finding

its origin in the early Coptic Art of the Mediterranean countries. Two outstanding examples of it have been preserved. One will notice that the lettering surrounding this design is simple and rough, and far from what our modern age describes as "exact." This is done intentionally to remind one of the creative growth of the Christian Faith, which has developed and flowered even as the design herein described. This Coptic symbol of the Tree of Life has been taken to describe the origin, growth and development of the Christian religion from its earliest roots, deeply imbedded in the Old Testament, until the age in which it first flowered in all its beauty, in the recognition of the Christian religion as the great world religion by the Roman Emperor Constantine, in 314 A. D. ¶ The first three roots represent the three covenants entered into by Jehovah with the children of His creation. The covenants that God made with Abraham, Isaac and Jacob, the first three Patriarchs of the Jewish people upon their emergence from a primitive tribal life into an organized racial group of the Asia Minor Peninsula. ¶ The development of the monotheistic conception of God and the raising of the general moral level of human relationships, found great impetus in the Jewish faith. Two lines of activity served to promote these concepts.

The first was the priestly caste of the Jewish faith; the second was the prophetic ministration of the Old Testament Prophets. The great representatives of the royal priesthood of the ancient Jewish religion were Moses and Aaron. The two great prophets, introducing the new moral order in the Jewish Kingdom, were Elijah and Elisha. It was from the foundation that priest and prophet thus laid, that our Lord's teaching of the necessity of worship of Almighty God, and a high moral code in our dealings with our fellow-men, found its genesis. Consequently, these four men in whom was imbedded that fundamental element of Christianity become necessary roots of the Christian faith. The prophets Jeremiah and Isaiah are also commemorated in the rising tendrils. It was in their teaching that the hope for the coming of the Son of Man found concrete utterance. ¶ Extending upward, we find two strands running into the kernel which represents, in itself, the birth of Christianity, in the advent of our Lord Christ and his earthly life and ministration. The first of these strands, that on the left, represents John the Baptist, who came to prepare the way for the manifestation of the Son of God. The strand on the right predicts the closer approach of that great event in the Annunciation to the blessed Virgin by Saint Gabriel. As the kernel

of a tree dies if there is no growth, so too, Christianity would have perished had there not been the Divine Commission and the subsequent followers of our Lord in every field of activity. The two great means of promulgating an idea are the written word and the philosophical development of a system about the fundamental fact. It therefore becomes obvious that the first strand rising from the birth of Christianity should commemorate Saint Mark, whose Gospel represents the first Christian testimony and account of our Lord's life. The strand opposite symbolizes the work of Saint John, who, writing fifty years later, advanced the first Christian philosophy upon which was to be built the foundation stones of our present civilization.

The stem now appears to be shooting forth from the kernel, and the first two leaves from which there will burst much fruit, represent the two great evangelists and missionaries of the early Church, Saint Paul and Saint Barnabas. As the Christian Faith spread under their teaching and ministration, so the next tendrils of the Tree are obvious; namely, the establishment of the first Christian Church at Jerusalem, and synonymous with it, the recognition and organization of the Church to the Gentiles. The stem of the tree of Christian life, mounting upward, now bursts into full flower.

The seven buds, bursting forth, represent the seven great churches of the ancient world, namely, Rome, Antioch, Constantinople, Alexandria, Corinth, Carthage and Ephesus. The center of the bud, it will be observed, contains many kernels as yet unborn, to signify the continual bursting forth of the Christian Church, and to recall to our minds the fact that the Christian Faith will continue to flourish until all men and nations are brought into its fold. The Christian Church of the world is still budding and sending forth its flower, but not until it has fulfilled its purpose will the fruit of this Tree be gathered together, sheafed, and placed in the storehouse of God's eternal Kingdom. That is why the symbol must needs stop at the bursting open of the flower.

¶Between the sixth and seventh figures of the Passion on the north aisle has been placed a very beautiful oil painting of "The Descent from the Cross." At present, the name of the artist is unknown, but measures are being taken to determine the authenticity of the painter. The painting bears a strong mark of the influence of Stravanni, and the present assumption is, that it is the

work of one of the unknown members of the school of that great artist. The painting has been placed in the center of a richly-embossed cross of the traditional Renaissance design as a background. This background carries out the fundamental concepts of the painting. The Church is historically a patron of the arts and it is particularly fitting that masterpieces of the same should be found within her walls, for, by the assembling within the walls of the church the beauty which man has created, one realizes the spirit of the breadth and all-inclusiveness of God's Church. Whatever service humanity can perform in this world will find a fitting place in the house of worship of its God and Creator. ¶ At the end of the north aisle of the church, is the beautiful *Door of the Holy Child*. The door derives its name from the Della Robbia in the arch suspended above it. The Della Robbia is of the Holy Child, wrapped in swaddling clothes. It is placed in the center of a Coptic Cross, the cross itself forming the letter "I"; the design running from the Della Robbia and extending into the center of the arch forms the letter "H"; while the scroll supporting the entire arch represents the letter "S"—giving us thereby the Christian portrayal in the script: "I H S." Entering this door from the other side, it is known as the *Portal of the*

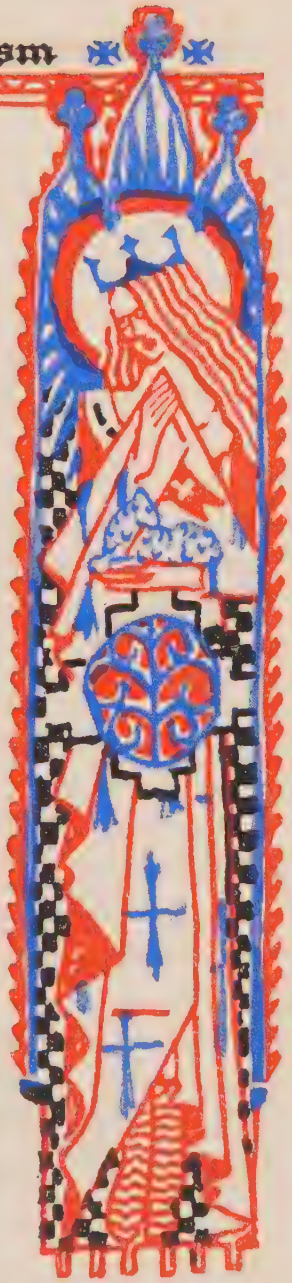
*Priests,* and upon either side of the arch are inscribed the symbols of God's ministers. Upon the left arch is found the Holy Bible, thurible and chain, the three-branch candlestick, the scepter and crozier. The same design is repeated upon the right arch, with two exceptions; the symbols of the priestly office are supported upon the outstretched wings of an angel. Also, whereas on the left side the three-branch candlestick portrays service in the Name of the Father and of the Son and of the Holy Ghost, the seven-branch candlestick here represents God's priesthood ministering the Sacraments of the Church to His children.

### *Detailed Description of the South Aisle.*

The Coptic design, on the west wall at the rear of the south aisle of the church, represents the sacramental system of the Catholic faith. It has, as its basis, the scroll, quoting our Lord's analogy as found in St. John's Gospel which He used on the eve of the Last Supper: "I am the true vine." The roots imbedded in the ground, emerging through to the kernel, are the seven Sacraments of the Church. The Sacraments, as roots feeling for moisture

and food through the soil of the earth, are the means whereby man uses the Sacraments of God's Church as channels through which flow the waters of God's grace and the food for his soul. The Sacraments, in order, are Holy Baptism, Holy Communion, Unction, Penance, Holy Orders, Holy Matrimony, and Confirmation. From these Sacraments, and from their devout use by the Christian man and woman, are developed what become the first virtues of the Christian life, together with the reminder of those duties necessary for the attaining of the same. ¶ The great virtues of the Christian life are Faith, Hope and Charity. The method whereby the Church has taught that these are obtained in their most beautiful and lasting form, is by observance of three fundamental duties—Prayer, Fasting and Almsgiving. From the performance of these duties—faith in prayer, hope for control of our body and soul by discipline and fasting, the realization of charity through the giving of alms—there flowers in all of its maturity and beauty, the true character and personality of the Saint of God. This flowering is visualized by the bud of the Christian Faith about to burst forth, representing in its entirety the Christian soul filled with the power of the Holy Ghost as he makes his pilgrimage through this world. The gifts of the Holy Ghost to the true

follower of the Christ are Wisdom, Understanding, Counsel, Ghostly Strength, Knowledge, True Godliness, and Holy Fear. These are seen to be the heart of the bud. When these are verily the soul of a man, even as this bud, he is truly afire with the flame of the Holy Ghost. Then his life and his relationship to all of his fellow-creatures is seen to reflect the four cardinal virtues of the God-like man—Justice, Prudence, Temperance and Fortitude. It might be well to remind the pilgrim that these gifts are bestowed only upon him who has taken as his motto his Lord's words: "I am the true vine, and My Father is the husbandman. Abide in Me and I in you. As the branch cannot bear fruit of itself except it abide in the vine, no more can ye except ye abide in Me. He that abideth in Me and I in him, the same bringeth forth much fruit, for without Me ye can do nothing." (St. John 15: 1-5.)



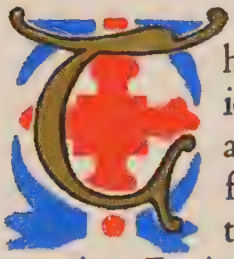
Proceeding down the south isle, between the tenth and eleventh Stations, is found *The Laborer's Cross.* This cross, the corpus of heavy bronze upon a background of ebony, is dedicated not only to those who labor in the pursuit of their worldly affairs, but more especially to those who by their life and character labor in God's vineyard. The strands running between the upright and the arms of the Cross remind one of the rake, that implement with which the fruits of the harvest are gathered together. It is a message to every Christian soul of our Lord's words to His disciples when He visioned the untold multitudes of this world as yet to be gathered into God's Kingdom, saying, "The harvest truly is plentiest, but the laborers are few; pray ye therefore the Lord of the Harvest, that He will send forth laborers into His harvest." (Matthew 9: 37-38.) Growing up about the cross is the thorn-bush with its fruit of thorns which adorned the Master's brow. Extending to the right of the base of the cross are the nails which pierced His sacred flesh, while on the left, the fruitfulness of the crucifixion of the Lord of the Harvest is witnessed in the budding forth of the resurrection flower.

The beautiful Della Robbia, between the thirteenth and fourteenth Stations, of the *Adoration of the Virgin and Child,* has been made the center of a large cross which

has as its basic design birds of paradise and flowers especially dedicated in Christian tradition to the blessed Virgin. It suggests the fact that not only man, but also all things of God's creation were gathered together at the manger in the worship of the Babe of Bethlehem. ¶The altar at the extreme end of the south isle is dedicated to our Lord in the Blessed Sacrament. Its background of deep blue, and gold crosses with large gold spray, forms a fitting support for the beautiful wrought-iron crucifix and candlesticks. This crucifix, with its bronze corpus, is not of solid material. The cross is merely outlined, enabling one to see through the cross to the burst of light behind it. So should we, gazing upon The Cross, look through and beyond the horrors of Good Friday to the glory of the Resurrection Morn. ¶The right wall of the altar bears the sheaf of wheat together with the scythe whereby it is harvested. These are surmounted by the sign of the cross. On the left is the vine and grapes, the chalice and crown of thorns. Even as the sheaf of wheat is cut down and withered in order that it may become food for man, so too is the priceless life of the Saviour of the World pierced upon the cross, in order that through His precious Body He might become food for the strengthening of our sinful bodies. And as the grape is plucked from

the vine to become man's refreshment and sustenance, so too in the shedding of that precious Blood upon The Cross, the chalice of His most precious Blood becomes man's means of washing away the sins which blot and stain the soul.

### ¶ *The Chancel Arch.*



The chancel arch represents, in symbolical form, the Godhead — Father, Son and Holy Ghost, enthroned in heaven, functioning and ministering, through their activity, to the universe of their creation. Encircling the inverted cross of Saint Peter, is the sun shedding forth its rays in two directions. Primitive man regarded the sun as the great creative force in the universe. The earliest form of mankind's worship developed about the sun as the source of light, warmth and guidance. Therefore, it represents the Father in the Godhead, Who created heaven and earth. Extending downward to the night, the sun's rays fall upon the map of the earth. The sun's rays falling upon the earth produce that fruitfulness which is necessary to life in any form. Beneath the earth are two groups of seeds, and from their center there extends a root. This portrays to us the fact that seeds, from which spring the necessities

for man's life, are of no value except they take root. It reminds us also of the countless ages which have been necessary to the development and evolving of this earth to its present form. It also recalls to us the fact of our growth in the Christian faith. The consciousness or awareness of God is sown in each of us early in life, but unless it takes root and develops in us a Christ-like character, the seeds have been sown upon rocky ground. ¶At the left of the earth is a sheaf of wheat cut through by the sickle, and from this sheaf of wheat there arises a serpent winding itself about a bishop's crozier. It was through the gaining control of Nature's forces that man acquired power and dominion. With his wisdom, typified by the serpent, man grew in temporal power and supremacy over the other kingdoms of this earth, so much so that temporal power became the ruling passion and desire for all mankind. The sickle cutting the sheaf of wheat is the warning that death ever brings an end to power in this world. The bishop's crozier, also rising upwards, announces the fact that Christ's Church is the one great spiritual power which ever is opposed to the temporal weakness of man. As it towers above all other designs in this picture, so too will the spiritual power of God's Kingdom eventually triumph above all of the secular pursuits of man.

To the right is a deer beneath which is the vine and grapes; on the other side of the triangle is the bird of the air, and the fish of the sea—thereby gathering together all of the kingdoms of God's creation about this symbol. ¶ In the panel at the right of the map is portrayed a peasant gazing with mystified and longing eyes at a flower he holds in his hand. It is the symbol of humility; the humility of man in the face of the greatness of God's creation; the humility of the Christian soul who, with that psalmist of old, exclaims, "What is man, O God, that Thou art mindful of him, or the son of man that Thou visitest him?" ¶ The rays of the sun, extending to the left, shed their rays upon a fountain which casts its spray high into the air. This is the fountain of thought, and personifies that third necessity in man's advancement toward God. God the Father created the world, and through the use of the fruits thereof, man grew and multiplied. Man became conscious of God's forces. In his maturity, he thought on these things, and so turned to the Creator of all things. Thought has ever been the source of all growth and development and approach toward God. ¶ Below the fountain, the sheaf of lilies recalls the purity of thought necessary if we would think upon the wondrous things in God's creation. Beneath this, the flash

of lightning, representing the speed of thought, is seen to spring from the heart, that early symbol of the source of all intellect. From this heart, there burst forth flames reaching upward toward the central figure, to recall to us the flame of our heart's love as it seeks to extend upward in the union with God and the Father of us all. ¶ Above these the chalice, in which is found the Wine of Life, reminds us that the great beauty and happiness in this life does not come from our casual acceptance of the things of this world as we find them, but depends upon our drinking deep from the depths of our heart, from the cup of reflection and thought about the holy things of God. ¶ In the center of the large triangle is a small prism from which extends a rainbow. As light striking a prism reflects the seven colors of the rainbow, so too the stupendous knowledge of the facts of God's creation reflect in us the qualities of a Christ-like life. According as we grow in our knowledge and consciousness of God, depends our realization of the God-like character. Every man, as he approaches closer to Almighty God, reflects more

beautifully and perfectly the pure colors of a spotless soul. The rainbow is witness to the beauty of God's creation. We should reflect the purity of a true child of God, shedding the color of God's holy light into the dark places of this world. ¶ To the right of the cross at the summit of the figure is the Star of Bethlehem, symbolizing the promise of God to His children if they would but follow after Him and use the forces of His creation to the glory of His name. To the left, there is the harvest moon reminding us of the end of all things, that the harvest of human life will also be reaped. ¶ Upon the extreme right of the chancel arch are figured the four phases of the moon: the first quarter rising above the budding tree of springtime; the second quarter lighting the tree in all its summer foliage; the fall, or harvest moon, shedding its rays upon the falling leaves as they slip from the tree; the full moon surmounting the barren tree of winter. These are the four phases of man's life on this earth. He becomes conscious in childhood, active in youth and early manhood, thoughtful in middle-age, and philosophical in maturity. These stages of man's life should be constantly leading him nearer to God. This same idea is reproduced upon the extreme left. In the springtime of life, the star of hope rises high; in the summer of life, the sun

casts its warming rays upon man's activity; in the autumn of life, the thoughtful moonbeams lead to reflection; and in the winter of life, the clouds are gathering over the horizon of this world. These moods are represented here by the trillium, the rose, the sunflower, and the evergreen. ¶ The buttress, which forms the base and support of the chancel arch, has been worked into the form of two figures, that on the left representing Saint Chrysostum, the golden-tongued orator and expounder of the Christian faith in the early days of the Church's life. In his right hand, he bears the shield with the emblazoned letters "I H S," Jesus, Saviour of Men. His other hand is raised in priestly benediction. This figure, dedicated to Saint Chrysostum, fittingly becomes the Patron Saint of the Christian preacher, and thereby admirably assumes the background from which the pulpit extends into the nave of the church. ¶ The script about the top of the pulpit, "Thou art Peter and upon this rock I will build My Church," supports, in the five panels of the pulpit, symbols which remind us of Saint Peter and his life. Respectively these are: the keys, symbolical of his authority in the early Christian Community; the rock, reminiscent of the solidity and staunchness of his Christ-like character; the net and fishes, harking

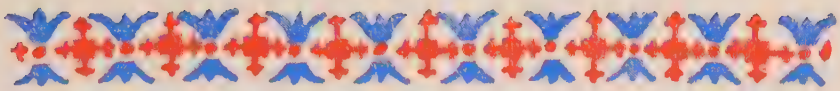
back to his calling by the Christ, "Follow Me and I will make you fishers of men"; the crozier and mitre symbolical of his headship in the first Christian Church; the sword and broken chain recalling Peter's defense of The Christ at Gethsemane and his liberation from prison by the intervention of an angel. ⚜ ⚜ ¶The opposite buttress of the chancel arch bears the figure of one of God's Saints to whom especial due is given for his ministration to the sick and the suffering. His breastplate is the shield of the Lamb of God. This mural is dedicated to Saint Stephen, the most illustrious of the early ministers of the Church. Saint Stephen was the first who accepted the call of the Church to minister to the sick and needy, and became, through his ministrations, the first Christian martyr.

THE CHANCEL of Saint Peter's Church is in striking contrast to the nave. Its background of deep blue, with the lace-work frieze design extending from both sides and converging at the altar, presents an intensity and concentration of color upon that central point. It is fitting and proper that such should be the result. The Church in Heaven and the Church on Earth here meet in worship and adoration of the eternal Christ. The altar, with its hand-carved reredos, has been raised into high relief, the richness of its color blending with the design of the chancel walls. The nativity of the Christ is the theme of the lowest level of the altar. The central panel portrays the manger, the Babe of Bethlehem, the Blessed Virgin and Saint Joseph. The Star of Bethlehem, casting its rays in all directions, focuses upon the Shepherds approaching Bethlehem. The river and trees of the background, purposely omitting the hills of Bethlehem, serve as a reminder that every shepherd and dweller of the

countryside, in all ages and climes, has drawn near to worship the Christ. Men, in their simplicity and honest labor, have knelt at the manger. On the left, the Wise Men approach to offer their gifts of gold, frankincense and myrrh, while behind them are the rising towers of the cities from whence they come. Throughout the ages, mankind, in the wisdom of the civilizations which it has created, has brought the wealth of its knowledge and gifts to the feet of the Holy Child. ¶ The lower panels of the reredos present the Resurrection scene, the empty tomb guarded on the right by an angel, on the left by a man. The heavenly host in unison with the faithful of the Church Militant are the eternal guardians of the truth and hope which our Lord's resurrection vouchsafed to the children of men. The figures of the Apostles and the multitude gathered on the Mount of the Ascension fill the central panels. They are robed in symbolic dress, prophecying their future glory in Christ's Kingdom and the ultimate triumph of His Church on earth. Above them, extending over the altar, is the Ascending Christ. His hands are held out in benediction upon the watching multitude, and through the encircling clouds the brilliant rays of the culmination of God's advent on earth are reflected upon the multitude. So it is for all of those

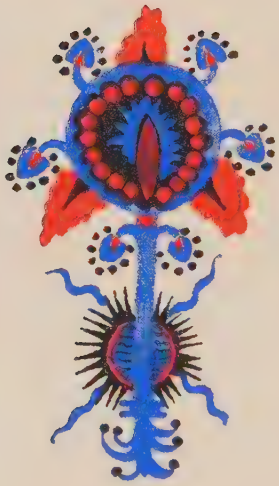
who draw near to the altar of God. The Ascended Christ forever gives His blessing to His children. The Christ is the true fruit of the vine. The vine of life, with the fruits of the same ready for the harvest, are woven into the border about His figure. The Ascending Christ is accompanied by Cherubim and Seraphim, flanking Him on the right and left. The garlands of these angels are the flowers of God's creation. Man flowers most perfectly in richness and beauty of soul only as he kneels before the altar of God. The symbols of the Christian faith are woven into the pattern extending around the chancel. From right to left they are, respectively: the cross, the crown of thorns, the keys, the grapes of the vine, the patten, the chalice, the mitre, and the crozier. The bishop's chair to the left of the chancel is a French cathedral chair of sixteenth century workmanship. The delicacy of the wood carving is especially fine. The realization that the chair possesses its original covering of brocade adds greatly to its interest as an object for artistic appreciation.

PET
ROS



THE · FOREGOING · DESCRIPTION
OF · THE · MURAL · DECORATIONS · IN
SAINT · PETER'S · CHURCH

*need not have had so abrupt an ending. The purpose has been, however, to present this unusual mural church as an adventure in ecclesiastical art and decoration which deserves further development and consideration than has been given it in the past four centuries. If this book will have but aroused in the reader the desire to visit this church and discover the artistic beauty and spiritual power that mural design can convey, it will have established its intention. There can be no denying of the fact that the present impetus in ecclesiastical architecture has been motivated by the desire to attract an uninterested world back to the churches. For every person driven from the churches by sordid sermons there has been another escaping from white-washed interiors and plaque-laden walls. One cannot live happily in a dull or gloomy environment. There is no fullness of life except there be woven into it an appreciation for and sensibility to Beauty. The story of God's majesty, written in the Gothic stone of the present-day revival, is awe-inspiring, but it is often cold and impersonal. It needs one thing more. Let there be added to it the warmth of the artist's brush, the age-old cheeriness of color, the friendliness of pleasing design, and there will again be a return to the churches.*



# In Memoriam

The rededication of Saint Peter's Church is in commemoration of faithful Christian souls who have lived and died, witnesses to the power and the love of their Saviour Jesus Christ. Beside the memory of many unknown of the faithful departed who are here remembered, the following objects are especially dedicated:

✠

The murals on the north and south walls of the nave
MIRA LOUISA STEBBINS

The west wall and chancel arch
JOHN LOUIS STEBBINS

The Altar of the Blessed Sacrament
MARY ELIZABETH PAYNE

The central lanterns and sconces
WALTER D. BLABON

The sanctuary rails
RICHARD PENN SMITH, Jr.

The sanctuary gates
BLANCHE LEONE TILLOTSON

The standard lights
NETTIE HUBBELL

The Stations of the Cross
THE FAITHFUL DEPARTED OF SAINT PETER'S CHURCH

OF THIS BOOK
FIFTEEN HUNDRED COPIES HAVE
BEEN PRINTED IN THE MONTH OF DECEMBER
ANNO DOMINI NINETEEN HUNDRED AND THIRTY
AT THE PRINTSHOP OF THE POND-EKBERG COMPANY
AT SPRINGFIELD, MASSACHUSETTS, WITH LETTER-
ING AND CERTAIN EMBELLISHMENTS BY
RUTH BISHOP ROBERTSON

S0-FAK-308